

American Art News

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NEW YORK, FEBRUARY 11, 1911.

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EXHIBITIONS

*Calendar of New York Exhibitions.
See page 6.*

New York.

Blakeslee Galleries, 358 Fifth Avenue—Early English, Spanish, Italian and Flemish paintings.

Bonaventure Galleries, 5 East 35th Street—Rare books and fine bindings, old engravings and art objects.

Canessa Gallery, 479 Fifth Avenue—Antique works of art.

C. J. Charles, 251 Fifth Avenue—Works of art.

Cooper & Griffith, 2 East 44 St.—Specialists in old English furniture.

Cottier Galleries, 3 East 40th Street—Representative paintings, art objects and decorations.

Durand-Ruel Galleries, 5 West 36th Street—Ancient and modern paintings.

Duveen Brothers, 302 Fifth Avenue—Works of art.

Ehrich Galleries, 463 Fifth Avenue—Permanent exhibition of Old Masters.

V. G. Fischer Gallery, 467 Fifth Ave.—Selected old and modern masters.

The Folsom Galleries, 396 Fifth Avenue—Selected paintings and art objects.

Gimpel and Wildenstein Galleries, 636 Fifth Avenue—High-class old paintings and works of art.

J. & S. Goldschmidt, 580 Fifth Ave.—Old works of art.

Katz Galleries, 103 West 74 St.—Paintings, engravings, etchings and framing. Special agents for Rookwood potteries.

Kelekian Galleries, 275 Fifth Avenue—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.

Kleinberger Galleries, 12 West 40th St.—Old Masters.

Knoedler Galleries, 355 Fifth Avenue—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.

Macbeth Galleries, 450 Fifth Avenue—Paintings by American artists.

Edward Milch, 939 Madison Avenue—American paintings, etchings and engravings.

Montross Gallery, 550 Fifth Avenue—Selected American paintings.

Louis Ralston, 548 Fifth Avenue—Ancient and modern paintings.

Scott & Fowles, 590 Fifth Avenue—High-class paintings by Barbizon and Dutch Masters.

Seligmann & Co., 7 West 36th Street—Genuine Works of Art.

Tabbagh Freres, 396 Fifth Avenue—Art Musulman.

Arthur Tooth & Sons, 580 Fifth Avenue—Carefully selected paintings by Dutch and Barbizon artists.

H. Van Slochem, 477 Fifth Avenue—Old Masters.

Yamanaka & Co., 254 Fifth Avenue—Things Japanese and Chinese.

Boston.

Vose Galleries.—Early English and modern paintings (Foreign and American).

Chicago.

Henry Reinhardt.—High-class paintings.

Washington, (D. C.)

V. G. Fischer Galleries.—Fine arts.

Germany.

Galerie Heinemann, Munich.—High-class paintings of German, Old English and Barbizon Schools.

J. & S. Goldschmidt, Frankfurt.—High-class antiquities.

G. von Mallmann Galleries, Berlin.—High-class old paintings and drawings.

Dr. Jacob Hirsch, Munich.—Greek and Roman antiquities and numismatics.

Sackville Gallery—Selected Pictures by Old Masters.

Shepherd Bros.—Pictures by the early British masters.

Victoria Gallery.—Old masters.

Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists.

Martin Van Straaten & Co.—Tapestry, stained glass, china, furniture, etc.

Paris.

Etienne Bourgey—Greek and Roman coins.

Canessa Galleries—Antique works of art.

PRIMITIVES OF QUALITY.

At the attractive, well-lit, and richly appointed Kleinberger Gallery, No. 12 West 40 Street, Mr. Emile Sperling is showing to appreciative collectors and connoisseurs, a choice collection of primitives of rare quality, secured during his recent brief holiday trip to Paris. The reputation of the house for paintings of this character is such that the announcement of the arrival of this collection will excite interest and discussion among the cognoscenti.

It is difficult to single any of these beautiful and rare works for especial mention, but the clou of the collection to the writer is the large and splendidly conserved figure composition with landscape background, "Christ bearing the Cross," by that very early and almost mysterious Flemish painter of Bruges, the Master du Saint Sang. This remarkable work, in the grouping of its figures, their expression and its color, fine perspective, and exceeding richness of quality, is most striking, and it would seem that it should find its fitting place on the Metropolitan Museum walls. Surely no more satisfactory example of the period has been seen here as yet.

A full length figure of a Saint-Veronica by the Master of the Saint Bartholomew, "Altar," a predecessor of Dürer, who in feeling, expression and character so recalls the great Albrecht that it suggests the study by the Nurembergian of his Cologne forerunner, is a fitting comparison to the work first mentioned.

There are an "Entombment," so suggestive of Gerard David that one is almost inclined to question Mr. Sperling's honest attribution to the lesser painter, Jan Prevost; a group by Petrus Christus so beautiful in quality and expression as to suggest Memling; a little panel, a girl's head, by Francois Clouet, as fine as Mabuse; two wings of a triptych by Ysenbrandt, the contemporary of Memling, rarely rich in color; an Italian primitive, a Madonna, by Antonazzo Romano, a pupil of Pinturicchio and most suggestive of that master; a small XV century Flemish triptych of Saints Andrew and Paul, and a small and rich triptych by Andrea Bouts, brother of Dirk Bouts.

In addition to these primitives, Mr. Sperling shows a large and typical Van der Neer, "View of Amsterdam by Moonlight," rare in quality, a full length standing portrait of a man by Carreno da Miranda, a Velasquez in expression and almost in quality, and three miniatures on vellum from an old Missal by Fernando Gallegos, Spanish school, XV century, as also four of the Ferrarese school of about the same period by Francisco del Cossa, and which vie with the Spanish examples, if they do not surpass them in richness and brilliancy of color and remarkable preservation.

A Virgin and Child in carved wood, early German, is also among the treasures in the Kleinberger Gallery at present, a visit to which will repay the art lover and collector.



AT THE WINDOW.
By Walter McEwen.

In Pennsylvania Academy Exhibition.

London.

P. & D. Colnaghi & Co.—Paintings, drawings and engravings by old masters.

Dowdeswell & Dowdeswells, Ltd.—Fine old masters.

Knoedler Galleries—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.

Obach & Co.—Pictures, prints and etchings.

Wm. B. Paterson—Pictures and early Japanese color prints and pottery.

Sabin Galleries.—Pictures, engravings, rare books, autographs, etc.

Compagnie Chinoise Tonying—Chinese antique works of art.

Hamburger Fres.—Works of Art.

Kelekian Galleries—Potteries, rugs, embroideries, antique jewelry, etc.

Kleinberger Galleries—Old Masters.

Knoedler Galleries—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.

Tabbagh Freres—Art Oriental.

Arthur Tooth & Sons.—Carefully selected paintings by Dutch and Barbizon artists.

Stettiner Galleries—Ancient works of art.

PENN. ACADEMY DISPLAY.

On Saturday evening last the Pennsylvania Academy of the Fine Arts opened at its galleries in Philadelphia, with its customary reception and private view, its 106th annual exhibition of oils and sculptures, which will remain open through March 26 next.

Following closely this year the biennial exhibition of American oils at the Corcoran Gallery in Washington, the best possible showing of modern American pictures of late years, there has been much curiosity felt and expressed in art circles as to whether the Penna. Academy, famed for superior annual displays, would be able to hold to its high standard of former years. It is gratifying to state that it has done so, and that this year's display has the same elements of cleverness and strength which have featured it in the past. It was interesting, in fact, to compare it with the Washington show, and to note how the two, while materially differing in character, still each reached high water mark in the presentment of modern American painting. There was no sculpture at Washington.

A Large Display.

There are hung this year in seven galleries and the corridor and two transepts, 638 oils as against 732 last year and 447 in 1909, and 148 sculptures are placed as against 111 last year and 180 in 1909. There are this year 393 exhibitors as against 393 last year. Of these, 28 are Americans residing abroad, with few exceptions, in Paris. Last year 33 Americans residing abroad sent works and in 1909 some 63 sent, and the comparatively small offering of works which exemplify the new movements abroad is felt in the general character of the display.

It is reported that only 17 works went before, or were passed by the Jury, of the 638 oils and 148 sculptures placed, all the rest having been invited by Director Trask. Whatever may be the comparative or actual merits of the Jury or Invitation system, the exhibition this year is certainly a good one.

A Realistic Show.

As might have been expected, with only 17 Jury accepted or passed works, and with knowledge of the atmosphere that invests the Penna. Academy displays, it is dominated by the "Realists," "Independents," or whatever one may choose to call them, and the cold, vigorous and compelling airs of "Centre Bridge" blow through and over the exhibition. There has been no place found for "mollycoddle" canvases, and while the Impressionists have been given a chance, the poor tonalists have, with a few exceptions, been relegated to outer darkness. The landscapes of "Centre Bridge" and its skies are not healthy environments for tonalists.

There is, therefore, an abundance of strong landscape work which emphasizes the present position and future importance of the modern American landscape school.

The Prize Winners.

The jury on awards gave the following prizes:

The Walter Lippincott prize of \$300, to Daniel Garber, of Philadelphia, for his landscape, "River Bank." This prize is awarded for the best oil by an American citizen and under the condition that Mr. Lippincott shall have the option for one week of purchasing the painting at the price named by the artist.

The Carol H. Beck gold medal, founded by James M. Beck, to Edmund C. Tarbell, of Boston, for his portrait of Dr. Timothy Dwight. The medal is given for the best portrait completed within three years of the opening of the exhibi-

tion. It is awarded by the painters' jury to an American artist only.

The Temple Trust medal, created by the late Joseph E. Temple, to Richard E. Miller for his "Chinese Statuette."

The Jennie E. Sesnan gold medal, endowed by Miss Elizabeth W. Roberts for the best landscape, to Joseph T. Pearson, Jr., of Philadelphia.

The Mary Smith prize for the best portrait painted by a resident woman artist for originality of subject, beauty of design or drawing, color and effect, and lastly, execution, to Alice Kent Stoddard for her portrait of Elizabeth Sparhawk Jones, the artist, both of Philadelphia.

Owing to crowded columns, discussion of the exhibition in detail must be left until another issue.

James B. Townsend.

THE HOE COLLECTIONS.

The pictures, engravings and etchings, art objects, antiques, Oriental porcelains, European Ceramics, Enamels, Silver, Arms and Armor, watches, miniatures, clocks, furniture, tapestries, rugs and miscellaneous objects, owned by the late Robert Hoe, were placed on exhibition at the American Art Galleries, No. 6 East 23 Street, on Wednesday last, and will be sold at auction by Thomas E. Kirby, the pictures at Mendelssohn Hall on the evenings of Thursday and Friday, Feb. 16-17, and the porcelains, art objects, etc., at the galleries on the afternoons of Feb. 15-March 3 inclusive, excepting Sunday afternoons, Feb. 19 and 26. The watercolors and drawings, and black and whites will be sold at the galleries on the evenings of Feb. 18, 20, 21, 22, 23, 24 and 25 at 8.15 o'clock. There are 58 pictures, modern American, and early French in the first night's sale and 65 catalogued as of the early English, Dutch, Flemish and primitive painters in the second night's sale. Elaborate catalogues have been prepared for this exhibition and sale. The pictures have been catalogued (and a hard task it must have been) by August F. Jaccaci, the black and whites by F. Keppel Carington and Ferdinand Meder, and the porcelains, art objects, etc., by Horace Townsend and others. The Catalogue de Luxe, which costs \$25, can be obtained through the office of the *Art News*.

The library, really the most valuable of the possessions of the late millionaire printing-press manufacturer, will be sold by the Anderson Auction rooms later this month.

So much preliminary advertising has been given the Hoe collections that the public may believe they at least equal, if they do not surpass, those of the late Henry G. Marquand. Let it be said that while the Oriental and modern porcelains, the last in a few specimens, are very choice, and some of the art objects and antiques, and especially the bronzes, are important, the collections as a whole in no way approach those of Mr. Marquand in quality, rarity or value. The pictures, with few exceptions, to be noted below, are simply a lot of mediocre to poor old panels and even modern copies, often amusingly attributed, and hardly worth serious attention by the cognoscenti.

The pictures, porcelains, bronzes, rugs and art objects are well and attractively displayed, and fill ten galleries in all but the visitor of knowledge and taste will, after the inspection of the offerings, marvel that anyone should have purchased many of them, and will smile at most of the picture attributions. The statement in the advertisements of the sale that, "taking into consideration the beauty and artistic quality of the objects in the various departments, it is the most notable gathering ever offered at public sale in this or any other country," when the

great Spitzer, Lanna, Sedelmeyer, Le-long, Secretan, San Donato and other European auctions, and the Mary Jane Morgan, Bishop, Waggaman, and Marquand sale in this city, all during the past twenty-five years, are recalled, must be considered as an amusing auctioneer's exaggeration. Quantity does not mean quality, and while some of the American sales mentioned did not bring out the number of objects now offered, their pictures were far superior, and also especially in the Marquand and Bishop sales, the quality of their porcelains and art objects as a whole. But this is a land of exaggeration and advertising, and Barnum's remark anent the American people has come to be an axiom.

So the galleries will be crowded with wild-eyed women and restive men for some days more, columns of hyperbolic, ignorant and fulsome praise and description will be published and the gong will beat and the trumpets sound—and great are the uses of advertising!

But where's the art event?

The few examples of early Americans are in some ways the most interesting of the pictures and all have the merit of being originals. There is a typical little Eastman Johnson, a single figure, no less than six examples of the hard dry art of the late George Boughton, including his once esteemed figure group "Tanagra Dancers," a charming little female nude by Bridgman, painted before his hand lost its cunning, a Thomas Cole, a fair John La Farge figure study, four landscapes by the able and lamented Picknell, but none his best work, an Arthur Quartley, as good as Clays, a Daniel Huntington landscape, not bad, and an early and poor Alden Weir.

Of the early French painters represented there is a fair Isabey, a so-called Greuze, probably by Mme. Dupont, a poor Michel, a so-called Vigee Le Brun, a panel boldly attributed to Boucher, but which suggests more Moinal, a "Portrait of Viotti," attributed to Chardin with no history and very doubtful, and fair and probably original examples of Rigaud and Lemoyne. Of the latter French painters there is a flower piece given to Diaz, a charming female head by Chaplin, a fair Louis Leloir, a typical hard Adrien Moreau, "The Terrace," a probable Daubigny, but not a typical example, a really fine Trouillebert, a landscape with sheep given to Jacque, which would make that painter weep if he really painted it, and a luminous landscape by Sauzey, unknown here.

Lovers of the primitive painters will have a fine time in trying to puzzle out most of Mr. Jaccaci's guesses and attributions. Why should not the whole lot have been catalogued as paintings supposed to be primitives when bought by Mr. Hoe? Of the English "early pictures" a "Portrait of a Lady" is given to Allan Ramsay. It is stiff enough surely. The "Portrait of Peg Woffington" given with assurance to Hogarth, comes from Augustin Daly's collection, and if memory serves right, was questioned when there. It strangely resembles one in England. The other Hogarth attributions are not wide of the mark, but are questionable. The well known "Portrait of Lady Hamilton as Bacchante," the original of which is in the Tankerville-Chamerlayne collection at Cranbury Park Hants, is astonishingly given as original. Even Mr. Hoe himself thought it a Romney, which it is not.

There is a good example of Gonzales Coques—for in a multitude of mistakes, Mr. Hoe sometimes struck it right; a possible David Teniers, "The Dentist," a fair W. Van Mieris, a so-called Ruysdael which might pass the experts, but probably not, two good examples of Am-

brosius Benson, probably all right and good in quality, a so-called Joos Van Cleef, a good picture, whoever painted it, a Pourbus the Younger portrait of Marie de Medici (so it is catalogued) which he should have waited until he was older to paint, and a good triptych, wisely attributed to a Flemish painter of 1555, all guessed. But why waste time further on this amusing assortment of old works? Let the visitor give his time to the Rembrandt, "Young Girl holding out Medal on a Chain," which, if not a great example, has all the master's characteristics and an excellent history. It is said to have been in the Cotterill-Dormer collection for a century and later in the Sir Charles Robinson and Sedelmeyer collections, and is in Bode's and de Groot's work on Rembrandt. The real interest of the picture sale will centre in this fine canvas.

The Oriental and early and modern French porcelains are a beautiful lot, and have some really fine specimens in which the blue and whites predominate. The enamels are good, if few in number, and the art objects varied, among them some fine pieces. The engravings and etchings are better in quality than the pictures and will excite competition.

BOSTON.

The Winslow Homer memorial exhibition is now on at the museum of Fine Arts. The display numbers about seventy works of which the majority are water colors.

William H. Downes says in the Transcript as follows:

"It is a pity that the museum could not have made the exhibition national in its scope, geographically, and more complete in its representative character, but the fact of the matter is—and this is an admission that reflects more upon the Boston people at large than it does upon the museum itself—it was not wise to do so on account of the expense involved. Having said this frankly, we do not need to offer apologies for the exhibition, for it is in many ways extremely interesting and illuminating, bringing forward an array of water colors such as no one fully realized was in existence within a few miles of the museum building, showing all sides of this wonderful talent, all periods, and all the geographical phases of the artist's activities.

WASHINGTON.

Mr. Victor G. Fischer has announced his intention of retaining possession of the gallery in New York wherein he is at the present time holding an exhibition of important paintings, and thus establishing a branch in the metropolis. For the time being the New York gallery is to be "the branch," but there is reason for suspicion that the Washington establishment may in time come to occupy this secondary place. In the long run, however, it is thought that the Washington public will profit by the new arrangement, as by this means an exchange of exhibitions will be effected and works brought here for display which otherwise would not have been seen. Arrangements have already been made to hold a number of small minor exhibitions at the Washington gallery during the next few weeks; for instance, an exhibition of water colors by James Henry Moser, president of the Washington Water Color Club; one of recent paintings by Spencer B. Nichols and one of water colors by Anthony Dyer, president of the Providence Art Club.

A collection of 49 paintings by the modern French masters will go on exhibition to-day to continue until March 5, at the Corcoran Gallery.

Exhibition Calendar for Artists

CARNEGIE INSTITUTE, Pittsburg, Pa.

Fifteenth annual international exhibition of oils.

Entry blanks from Europe before.....Feb. 28

Entry blanks from America before.....Mar. 13

Collections in Europe.

London by Dicksee & Co., 7 Duke St.....Feb. 15-18

Paris by Paul Navez, 76 Rue Blanche.....Feb. 15-18

Collections in America.

New York by Budworth, 424 West 52 St.....Mar. 15-18

Philadelphia by C. F. Haseltine, 1522 Chestnut St.....Mar. 15-18

Boston by Stedman & Wilder, Trinity Pl.....Mar. 15-18

Chicago by W. Scott Thurber, 203 Michigan Blvd.....Mar. 15-18

Jury meets in Pittsburgh.....Apr. 6

Press View.....Apr. 26

Opening of exhibition.....Apr. 27

Closing of exhibition.....June 30

ROME INTERNATIONAL EXPOSITION, U. S. Pavilion.

Opening of exposition.....Mar. 27

Closing of exposition.....Nov. 1

NATIONAL ACADEMY OF DESIGN, 215 West 57 St.

86th annual exhibition.

Exhibits received.....Feb. 22, 23

Varnishing Day.....Mar. 10

Opening of exhibition.....Mar. 11

Closing of exhibition.....Apr. 16

IN AND OUT THE STUDIOS.

Competitions for prizes in sculpture, architecture and painting have been announced by the American Academy in Rome. The three classes are open to citizens of the United States. Competitors must send their application to Francis D. Millet, secretary, 6 East 23 St., by March 15, 1911.

Applicants for admission to the architectural competition must include a statement of their course of study; those for sculpture should send original works, drawings, photographs, or sketches, while competitors in painting must submit original drawings and paintings from the nude, also designs and sketches of a decorative character.

President MacNeil of the National Sculpture Society reports bright prospects for the future. The exhibitions held in connection with those of the Academy, especially those in cities outside of New York, have been educational in character and aroused great interest in sculpture. In the near future a memorial exhibition of the works of J. G. A. Ward will be held in the rooms of the Society.

Owing to several recent cases in which the judgment of the expert jury on sculpture has been ignored, the Society has decided that, in future, where a jury is called in, its decision must be final.

At the dinner given by Mr. Swift in Chicago a few weeks ago to the artists and their friends who went out to the Grand Colorado Canyon, a vote was taken as to who is the best living American painter. The unanimous choice of the artists who alone voted was George De Forest Brush. Henry W. Ranger received four votes. The artists voting were Ballard Williams, De Witt M. Parrish, Eliott Daingerfield, Potthast and the veteran Thomas Moran. Mr. Swift has sent out a circular letter to many artists and art writers asking for personal lists of the ten best American living painters. The result of the compilation of the returns will be interesting.

A picture of New York harbor, said to have been painted in 1872, by William T. Richards, has been recently exhibited in Washington. It gives a view of the North River and the Manhattan sky line from a point near the Jersey shore.

Ernest Peixotto recently placed a series of decorative panels in a Cleveland library. The subjects are taken from the "Tales of King Arthur," and some of the drawings will be on view at the architectural exhibition. He plans a trip to Italy in March. At his Sherwood studio there is a large canvas, "Cattle Market, Avila."

At her Colonial Studio, Anna Giberon is painting a full length portrait of Miss Claire Louise Wilson, who she has presented standing against a landscape background. The color note is blue, admirably suited to the lively color and delicate beauty of the sitter.

At his studio in the Atelier Building, Bolton Jones is showing an interesting group of landscapes, painted at Great Barrington, Mass., where he spent last Summer and Autumn—all characteristic and admirable examples of his always good art.

At the State Fair at Faribault, Minn., Althea Hill Platt's "Old Workshop" was purchased for the permanent collection by popular subscription, after a serious voting contest in which William Ritschel's "Return of the Boats" was a close second. At her Van Dyck studio, she is busy painting old English cottages, and European interiors from sketches made last summer. She recently sold five canvases.

Albert P. Lucas recently completed a full-length portrait of a well-known Cleveland woman, the color scheme of which was silvery gray. The subject who was represented standing was gracefully posed against a landscape background, her left hand resting upon the head of a greyhound. A filmy scarf thrown about her shoulders enhanced the charm of the composition.

Leon Dabo's canvas, "Spring," which was shown this Winter in St. Louis, has recently been purchased by the Albright Gallery at Buffalo. Mr. S. R. Jacobs of Portland, Ore., has purchased his "Dawn—The Hudson," and Dr. F. Gunsaulus has presented his "Lawn Fête" to the Chicago Art Institute. The Toledo Art Museum has his Marine "Tower Harbor" in its permanent collection.

A. Muller-Ury is painting a portrait of little Miss Potter, granddaughter of the late Paul Morton. The child, clad in white, is seated at the foot of some trees, which with distant sky and landscape make a harmonious composition. The artist's recent portrait of the German Emperor which was shown at Knoedler's, has been presented to Columbia University for the Deutsches Haus, by Mr. Herman Ridder, of the Staats-Zeitung. He will soon begin a portrait of the late Orlando J. Smith.

The arrival of Mr. J. Pierpont Morgan is reported at Gibraltar. From there he goes to Egypt, to inspect recent antiquarian excavations.

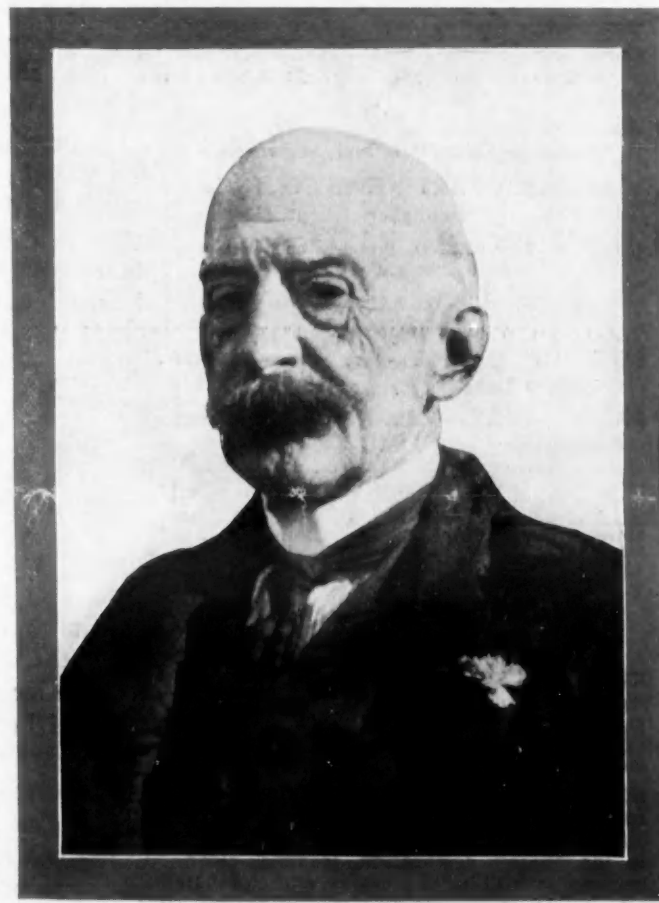
HOMER MEMORIAL EXHIBIT

The long anticipated memorial exhibition of the works of the late Winslow Homer at the Metropolitan Museum, opened on Monday afternoon last with a private view. It will continue until March 19. The exhibit is smaller than had been expected, due to the opening by the Boston Art Museum of a similar display, also on Monday, and the unexplainable failure to include among the oils the three superior works which hang in the Gallery with the George A. Hearn pictures, namely, "Cannon Rock," "Northeaster" and "Searchlight." It would seem as if these typical and really great canvases could easily have been transferred from so near a gallery in the same building. There are fifty-one oils and water colors in the exhibit, 23 of the former and 28 of the latter, including the ten water colors recently purchased by the Museum.

The oils range from the early wartime pictures, four in number, through the Maine coast period, and so give a satisfactory idea of the painter's development. The watercolors range from the early "Berry Pickers," "Boys Wading," "Shepherdess" and "Hillside," through the English Tynemouth series, of which there are five examples to and through the later West Indian and Florida period—with the dashing sporting scene, "Trout," and the sketch for the large oil, "Hound and Hunter." The Boston exhibition unfortunately took many of the brilliant West Indian scenes, the Adirondack series and also the best of the Tynemouth and Scarborough pictures.

With these lapses, however, the display is a most interesting and important one and emphasizes the exceeding originality and strength of the lamented painter. No American has succeeded Homer in portraying the vitality of our woodland and shore life, and the health building perilous life and work of the American deep sea fishermen. The transcriptions of the everlasting thunder of the long Atlantic swell and surge breaking upon Maine's ironbound coast, the portrayal of the fishermen's and hunters' life in the North woods are beyond criticism in their truth and vigor. The early work, that of the Hudson River period, while stiff in drawing and hard and dry in color, shows the promise of his later years. The West Indian watercolors, with those of Florida, reveal how the flashing brilliant seas and skies of the subtropics seized upon the painter.

The English period watercolors are especially interesting. The most important, "Voice from the Cliffs," loaned by Dr. Alexander Humphreys, has a curious history. It is a replica on a smaller scale of the large oil, "Hark the Lark," owned by the Clayton Gallery of Milwaukee. Homer was commissioned by Charles A. Klackner to etch a plate of the subject when the replica was shown at a Watercolor Society display in the old Academy Building at Fourth Ave. and 23 St. The picture had meanwhile been purchased by the late E. C. Stedman, who arranged with Frederick Keppel to



WINSLOW HOMER.

Courtesy "Picture and Art Trade."

have an etching of it made by the Frenchman Teysonnières. This plate was hastily executed and the impressions put on the market before Homer could finish his, so that he claimed he had been deprived of the benefit of his work, and, it is said, never forgave either Stedman or Keppel.

SALMAGUNDI AUCTION.

The annual auction sale of pictures by artist members of the Salmagundi Club will be held at the clubhouse this evening, following a week's exhibition.

The display this year was unusually good and varied. It included a small replica of Blumenschein's "German Comedian," and typical examples of Luis Mora, Gustave Cimiotti, Jr., William J. Hays, Glenn Newell, Carleton Wiggins, John C. Johansen, Lewis Cohen, Gordon Grant, C. Warren Eaton, Charles P. Gruppe, Robert D. Gauley, F. J. Mulhaupt, Fred. Waugh, David Karfunkle, H. L. Hildebrandt, Reynolds Beal, and Edward Dufner.

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American Express Co. . . . 11 Rue Scribe
Cercle Militaire . . . 49 Avenue de l'Opera
Crédit Lyonnais . . . 21 Boul. des Italiens
Comptoir National d'Escompte . . . 2 Place de l'Opera
Munroe et Cie. . . . 7 Rue Scribe
Chicago Daily News . . . Place de l'Opera
Thomas Cook & Son . . . Place de l'Opera
Students' Hotel . . . 93 Boul. St. Michel
Lucien Lefebvre-Foinet . . . 2 Rue Brea

OLD MASTERS IN VOGUE.

The picture buying public of America appears to be embarked at present on a cruise in auction rooms and dealers' galleries in search of old masters. The sales of modern foreign and American oils and watercolors in the auction rooms and galleries of late, have markedly fallen off and collectors and art lovers are eagerly examining this and that collection of old masters, discussing the attributions of this or that primitive, or example of some later but early painter, and growing more and more interested and eager in the study and pursuit.

This present trend of art taste is only a passing fancy, in the opinion of some collectors and dealers, but we are of the belief that it will endure, and that the appetite will grow with feeding. There are few more fascinating pursuits possible than the tracking of an old master or a primitive to his lair, and the joy of

a collector who successfully proves the authorship, to himself and even to one amiable friend at least, of some cherished find in an old canvas or panel, is delightful to behold.

The impelling cause of the old master interest and pursuit is the unearthing in Europe of late years by dealers and collectors and the importing to the United States, now the great world art mart, of many rare and beautiful examples of the early painters, to their placing in the galleries and homes of wealthy Americans, and the whetting of the public curiosity by the reported enormous sums paid for certain masterpieces. It is said, for example, that Mr. P. A. B. Widener, of Philadelphia, paid over \$100,000 cash, and exchanged pictures worth at least \$75,000 more, for the beautiful example of the great Vermeer von Delft, "Lady weighing Pearls," which he recently secured from the Colnaghis of London, who in turn secured it through Dr. de Groot, the Dutch expert, who found it in the Perier collection in France after its disappearance for nearly a century.

The sum paid by Mr. Widener for this work may seem large, but the public should know that Vermeer was the greatest painter of reflected light in an interior, that ever lived, that only 36 of his exquisite cabinet pictures were left after the powder explosion in Delft in 1555, which destroyed the rest of his priceless works and poor Vermeer himself; and that therefore Vermeers don't grow on every bush, and so the panel was well worth its price.

But while approving of the present American taste for old masters, we must give some needed advice. One may search for and study old masters, but one should not, and need not necessarily neglects the work of modern, and especially of modern American painters. The broad minded collector or art lover, or the one who wishes to be considered broadminded, should and must study and keep pace with the schools and painters of all periods. There is as good work being done today by our American and a few foreign painters, as was ever done by the majority of early artists. An old master is not necessarily a good picture. And this leads us to also warn the collector and art lover against the itinerant purveyor of old masters. A study of the early pictures purchased by the late Robert Hoe and William M. Laffan, the first now on exhibition in this city before sale, well prove what pitfalls surround the art collector who buys, he knows not where nor from whom. Study old masters only in the public galleries and those of reputable and responsible dealers, and don't pursue your search elsewhere. Take warning by Messrs. Hoe and Laffan.

LINCOLN (NEB.)

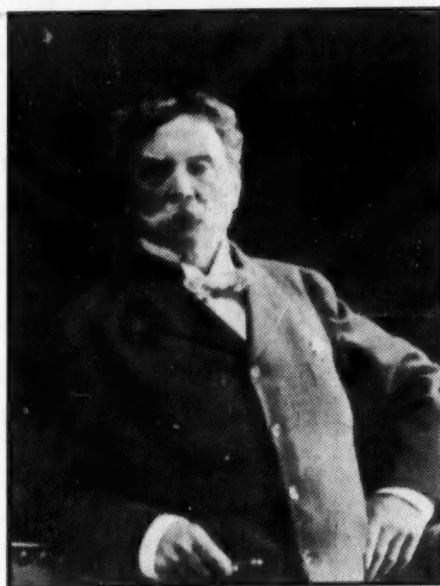
The committee appointed to select the model for the statue of Abraham Lincoln have unanimously decided to accept that submitted by Daniel Chester French of New York. The City Club recently entertained Mr. French at dinner in the Lincoln Hotel.

OBITUARY.

Hermann Schaus.

Hermann Schaus, the well known art dealer, died at his upper Fifth Ave. residence in this city on Thursday morning last. While he had been in failing health as a sufferer from diabetes, for some years, and his death would not have been a surprise at any time for three years past, his condition had temporarily improved of late, and his family and friends were hopeful, at least of his survival for some time. About a fortnight ago, however, he began to fail rapidly and the end was soon.

Mr. Schaus was born in Bieberich-am-Rhein, Germany, Feb. 6, 1850, and was therefore just entering his 61st year.



Educated in Germany, he came to New York when 18, in 1868, to enter the employ of his uncle, the late William Schaus, founder of the house of William Schaus, and whom he succeeded in 1886. Mr. William Schaus died in 1895. The elder Schaus had established himself in New York in 1849, when he first came from Germany to represent the Paris house of Goupil and Co. His first store was at No. 280 Broadway, from which location, and independently of Goupil and Co., he removed in 1853 to No. 303 Broadway, three years later, or in 1856 to No. 629 Broadway, and later on to No. 204 Fifth Ave., when he retired. In 1907 Mr. Hermann Schaus, who had succeeded to the business and had meanwhile associated with him the late Capt. Conover, removed to No. 415 Fifth Ave., where the firm is now located.

Hermann Schaus, trained by his uncle in conservative business methods, maintained his uncle's traditions, and the house had always had a good and valuable clientele and a high business reputation.

The elder Schaus brought the first Rembrandt, "The Gilder," to America, and sold it to the late H. O. Havemeyer. He also imported the famous Van Dyck portrait of the Duke of Buckingham, now owned by Mr. Harry Payne Whitney, from the Antwerp tri-Centennial of 1900. Both the elder and younger Schaus also imported some of the finest works of Gericault, Goya, Israels, Corot, Rousseau, Diaz, Dupre and other famous European moderns. The black and white department of the house also won a high reputation for the superiority of its examples. Its connections in Europe were excellent and its sources of supply there, the best. During recent years, and since Mr. Schaus' ill health the business has gone on largely through its own inertia, but is still a good one.

The death of Hermann Schaus, following the retirement of Mr. Julius Oehme, removes two of the oldest and most esteemed of New York's picture dealers.

Mr. Schaus was twice married, the second time to Mrs. Johnson of St. Louis, following his daughter's marriage to Mr. Junkin of Philadelphia some four years ago. He is survived by Mrs. Junkin, his second wife and an infant son, Hermann Schaus, Jr. The disposition of the business will probably not be determined for some little time, although it is generally thought it will be wound up.

The government has brought suit in the U. S. Circuit Court in this city, to forfeit the proceeds of the sale of 89 paintings, on Jan. 27 last, at Mendelssohn Hall, for Julius Oehme, the veteran art dealer, formerly of 467 5th Ave., upon the charge of undervaluation in the invoices. It is understood that Collector Loeb consented to the sale, with the stipulation that the amount realized, less the auctioneer's fees and necessary expenses of the sale, should be turned over to the government; also that all bona fide buyers would be protected in their purchases. Mr. Oehme has been seriously ill for some time and is unable to attend to business. Emanuel Blumenstiel, Oehme's attorney, says that "the pictures had been labelled for a comparatively small undervaluation, which did not amount to more than 15% on any picture. Mr. Oehme knew nothing of the undervaluation, as the values on them were placed in foreign countries."

At the annual stockholders' meeting of the Pennsylvania Academy, held last Monday, the report of the directors showed that work in all branches of the Academy has been progressive. The following officers were elected: John F. Lewis, president; Clement B. Newbold, vice-president; Geo. H. McFadden, treasurer; John E. A. Trask, secretary.

THE "INVITATION" EVIL.

Editor American Art News.

Dear Sir:

You state in your last issue that the jury for the American section of the Roman Exhibition accepted fifteen pictures out of three hundred submitted by the artists of New York and vicinity. This was not because only fifteen were fit to be hung but because there were only that many places left. Practically "all the seats had been sold before the box office was opened." The painters of two hundred and eighty-five of these pictures were put to useless trouble and expense because nearly all the possible places had been pre-empted by "invited" pictures. Evidently many artists are beginning to realize the futility of this proceeding else there would have been a thousand pictures submitted instead of three hundred.

In many exhibitions this practice of "inviting" pictures has become such an evil that it largely takes away the power of the juries—more or less democratic bodies—and places it in the hands of one or but a few. It puts art in the trust class. It strengthens ring influence and makes possible an artistic "boss" system. It places at a disadvantage all rising talent and all artists who live out of town. Moreover it does not tend to raise the standard nor the catholicity of our exhibitions. Roosevelt in a recent speech said: "I don't want the prize in the race to go to the man not fast enough to win. I want them to start even." All artists, young or old, unknown or famous, should be given the same chance to be judged. Under the system of "inviting" pictures the man who has a fine studio, located near other studios, if his work has any merit at all is pretty sure to be "invited" if he enjoys the friendship of the "inviter," when his picture might be rejected if submitted to the jury.

Juries are often accused of narrowness and favoritism. Their sins are as snow compared with the possibilities of the inviting autocracy.

Very respectfully,

Charles Vezin.

N. Y., Feb. 9, 1911.

ARMOR AT MUSEUM.

A loan collection of Arms and Armor, which in the quality and richness of its individual specimens is almost unique, is now on exhibition at the Metropolitan Museum through April 16. Further mention will be made next week.

LONDON LETTER.

London, Feb. 1, 1911.

At two recent meetings of the Royal Academy, Frank Short, engraver, was promoted from associate to academician, and the following were elected associates: J. Lavery, C. H. Shannon, Mark Fisher, D. Y. Cameron and Ernest Newton (architect).

Mark Fisher, although of Anglo-Irish parentage, is by birth an American. His election, together with those of Lavery, C. H. Shannon and Cameron, may be taken as indicating a rapprochement between the academy and International Society and New English Art Club.

While the academy has been strengthening itself by thus absorbing distinguished artists from the ranks of rival societies, a law case has given purchasers at its exhibitions "furiously to think." In an action brought against a dealer by Sir Montague Turner it transpired that a picture by Sir Luke Fildes R. A. entitled "Fair, Sweet and Quiet," was originally bought for £871. Sold at Christie's some years later, it only fetched £169, then changed hands at £280 and was sold to Sir Montague for £400. Since then it has been sold again to another dealer for half the money, viz.: £200. Naturally, the point that has excited comment is the fact that with all these changes the picture has never realized anything like—in fact not even half—the price originally paid. This is by no means an isolated case. Experience and hard facts are teaching collectors that most pictures by academicians bought at the Royal Academy rarely fetch, either privately or in the open market, sums remotely approaching those demanded for them in the first instance at Burlington House. A realization of the exorbitant prices demanded for works at the Royal Academy is slowly being brought home to collectors and the public generally, with the result that unless the academicians bow to circumstances and greatly reduce their prices, sales at the Academy are bound to become fewer and fewer.

A new exhibiting body, the National Portrait Society, has opened its inaugural London exhibition at the Grafton Galleries. Its membership is largely composed of members of the International Society with a sprinkling of other portraitists who usually exhibit at the London Salon of the Allied Artists' Association. Among the latter is the Anglo-American sculptor, Jacob Epstein, whose monumental statue "Euphemia," is the most discussed and certainly most original exhibit. It is very simple in expression, Egyptian though quite personal in feeling, and has much of the simple grandeur which marks the monuments of ancient Egypt. Mr. Epstein also shows two strong, simply modeled busts.

Of the paintings the most impressive group is sent by the young Irish painter, Gerald Kelly, among whose contributions is an originally posed child portrait, high in key and deliciously pure in color, a strongly characterized man's portrait, a fine Holbein-esque profile of an old lady two Burmese portraits. Good and interesting portraits are also shown by William Strang, Joseph Oppenheimer, Flora Lion, Glyn Philpot and W. G. von Glyn. Among the loans are Whistler's "Luke Ionides," Sargent's "Lawrence Harrison," and several portraits by Watts.

The fine Canaletto reproduced on this page, recently purchased by the Metropolitan Museum, was sold through Messrs. Dowdeswell & Dowdeswell, of

New Bond Street. As already stated in these columns this picture comes from the collection of Sir George Donaldson, but there is little doubt that years ago it formed part of the Royal collection at Windsor Castle, where still hang the remainder of the series of which the work acquired undoubtedly formed one.

Contrary to expectation, as a financial loss was anticipated, the recent "Post Impressionist" exhibition yielded a substantial profit after paying all expenses, and there is some talk of buying one of the pictures for a British public gallery. No exhibition for years has created so much attention and controversy, vehement denunciation on one side being met by enthusiastic praise on the other. An attempt to drag Sargent into the controversy succeeded in making that painter admit that he went as far as Cezanne and Gauguin's color, but no further. Mr. Roger Fry and Mr. C. J.



SCENE IN VENICE,
By Canaletto.

Purchased by the Metropolitan Museum, from Dowdeswell Dowdeswell of London.

Holmes, formerly Slade Professor of Fine Art at Oxford, have been the leading apologists for the Post-Impressionists, which Sir W. B. Richmond and other academicians have been foremost in the attack. About 50 of the pictures from the Grafton are now being exhibited at the United Arts Club, Dublin, Gauguin, Van Gogh and Matisse being among the artists represented.

BOLMER PICTURE SALE.

A total of \$7,549.50 was obtained from a two nights' sale of some 306 oils and sketches by the late De Forest Bolmer at the Clarke Art Rooms last week. The putting on the market in one sale of so many examples of one painter's work, necessarily resulted in low prices. The exhibit was very uneven in quality also, although some of the larger works and a few of the sketches were ably painted.

The collection of jades and crystals owned by Mrs. Walter G. Oakman has been sold to the Springfield, Mass., Museum for \$25,000.

PARIS LETTER.

Paris, Feb. 1, 1911.

The portrait of "The Hon. Anne Duncombe, Countess of Radnor," by Gainsborough, for which Messrs. Duveen demand \$400,000 is being considered at present for the Louvre. A very interesting portrait by Reynolds, of "Sophie Campbell, wife of Edward, Seventeenth Baronet of the House of Clifford," a half length, almost full face, of a young woman in a low necked corsage, cream white and gold, with long pearl and gold necklace and pearl torsades and pale blue ribbon in the hair, which is a dull or powdered blond, is now at Agnew's, who ask \$25,000 for the painting. At the Knoedler Gallery there is a full length portrait of "Lady Wellesley and Her Two Sons," by Hoppner, which has

An interesting group of portraits at this year's salon will be those by Mrs. Clifford Barney of her two daughters, the Misses Nathalie and Laura Barney. Mrs. Barney will also exhibit a portrait of Mrs. James Brown Potter and one of herself.

These four portraits represent only a portion of Mrs. Barney's work this winter. She lives with a daughter in Molière's old mansion, near the Ecole des Beaux Arts, and rises every morning with the dawn. When not working at her daughter's house she paints in the Colorossi studio in the Boulevard Montparnasse. Prior to the opening of the salon Mrs. Barney will hold an exhibition of her own works.

A portrait at the coming exhibition in the salon of French Artists will be that of Mrs. Aston Knight, by her husband, Aston Knight.

Another picture at the coming salon will be that of Mrs. George W. Vanderbilt, formerly Miss Dresser, by Boldini.

Boldini claims that since the automobile craze it is very difficult to get women to pose. They are generally restless, and their features lack the calm necessary to a successful painting, "but Mrs. Vanderbilt," he says, "has the repose of a statue."

The Marquise De Wentworth is painting the portrait of the young Prince De Sagan, which she hopes to have ready for the Salon. She has only recently arrived in Paris from Washington, where she added some notable portraits to her Washington series.

M. Grandjourn is holding an exhibition of pastels in the Salle of the Courrier Francais. In one hundred pastels, not more than 25 or 30 centimetres in height, he has seemingly, almost instantaneously, fixed the poses and expressions of the danseuse Isadora Duncan with a nervous fidelity that is extraordinary. Some landscapes in oil, good in composition, but a trifle hard in treatment and color, are also shown by M. Grandjourn.

An exhibition of the works of Ingres will open April 25 in the Salle Petit. At this will be shown the two violins of the painter which have given birth to the familiar expression, "The Violin of Ingres," to signify the satisfaction that one finds in an occupation or distraction entirely foreign to one's usual occupations or tastes.

Another American painter soon to hold an exhibition of her works is Miss Ethel Sands of New York. The pictures, of which there are twenty-one, are original and poetic.

MUNICH LETTER.

Munich, Feb. 1, 1911.

A most interesting exhibition of the Spanish schools of the 15 to the 19 centuries, is now on at the Heinemann Galleries in this city. Many of the works shown come from private collections. The display includes "La Salvador," by Gallegos, a triptych of the Castilian School of the 15 century, another by Luis de Vagas, a Saint Ignace and Saint Francois by Zurbaran, and a portrait of the Queen Mother by Carreno.

El Greco is represented by diverse examples of his different periods, notably by a "Jesus with the Cross," from the collection of M. Beruete of Madrid. There are of Goya a dozen fine examples, including the portrait of a young Inconnue, of the Countess d'Albamura, the Count of Tepas, and of an officer. The works of Eugenio Lucas permit one to appreciate him as another painter than the generally considered too servile imitator of Goya.

been successively with different members of the Wellesley family to India and Malta and again brought back to England. It is probably worth \$100,000.

Boussod Valadon also have a historical portrait of "Madame Infante, daughter of Louis XV., and her daughter Isabelle," by J. M. Nattier, estimated at \$80,000.

A Reynolds masterpiece, the portrait of "Miss Frances Harris as a Child," with a dog at her side, later Lady Frances Cole, is at the Hodgkins Gallery at a price of \$300,000. The Adolph Schloss art collections will not be sold, the estate having decided to retain them.

The Salon of the French School is open at the Grand Palace. If the works shown are about the same as those exposed at the Winter Salon, those of known artists are more rare. With the exception of MM. Polipot, who shows Algerian sketches, and de Plument, president of the society, who wishes to initiate us to the evening of life, and of some Normandy landscapes, and cattle pieces by Karl Cartier, there are only mediocre works by unknown artists.

CALENDAR OF NEW YORK SPECIAL EXHIBITIONS.

Architectural League, 215 West 57 St.—Annual Exhibition to Feb. 18.
 Brooklyn Institute of Arts & Sciences, Eastern Parkway—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days.
 Cottier Galleries, 3 East 40 St.—Paintings by W. Gedney Bunce.
 Century Club, 7 West 43 St.—Memorial exhibition of works by Louis Loeb. Opens Feb. 18.
 Durand-Ruel Galleries, 5 West 36 St.—Paintings by Claude Monet to Feb. 25.
 Ehrich Galleries, 463 Fifth Ave.—Early Italian paintings.
 V. G. Fischer, 467 Fifth Ave.—Special exhibition of selected Old and Modern Masters.
 Folsom Gallery, 396 Fifth Ave.—Paintings by Lewis Cohen.
 E. Gimpel & Wildenstein, 636 Fifth Ave.—Early Italian paintings to Feb. 18.
 Hispanic Museum, 156 St. West of Broadway—Sculptures by Prince Paul Troubetzkoy to Mar. 12.
 Katz Galleries, 103 West 74 St.—Paintings by Addison T. Millar and sketches by Prof. J. P. Harney. Opens Feb. 15.
 Knoedler Galleries, 355 Fifth Ave.—A collection of 35 water colors by Winslow Homer.
 Dog paintings by Percival Rosseau, to Feb. 18.
 Paintings by Chas. Hoffbauer.
 Macbeth Gallery, 450 Fifth Ave.—"30 Paintings by 30 American Artists," to Feb. 22.
 Metropolitan Museum—Special memorial exhibition of works by Winslow Homer.
 Metropolitan Museum, Central Park—Open daily from 10 A. M. to 5 P. M. Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays, 25 cents. Free on other days.
 Metropolitan Museum—Special loan exhibition of arms and armour.
 Montross Gallery, 550 Fifth Ave.—Paintings by Childe Hassam to Feb. 14.
 Paintings by Hugo Ballin. Opens Feb. 15.
 Powell Gallery, 983 Sixth Ave.—Paintings by C. Helen Simpson, to Feb. 18.
 Photo-Secession Galleries, 291 Fifth Ave.—Water colors by John Marin.
 Union League Club.—A group of American paintings.

AUCTION SALES.

Anderson Auction Co., 12 East 46 St.—The important collection of etchings owned by Mr. Judson S. Dutcher, Feb. 14, at 8.15 P. M.
 Fifth Avenue Art Galleries, 3-5 West 45 St.—A notable collection of antiques, the property of an amateur, Feb. 16, 17, 18 at 2.30 P. M.

HOE SALES DATES.

(Admission by card only)

American Art Galleries, 6 East 23 St.—Art objects, Feb. 15-28 and March 1-3, 2.30 P. M. The Graphic Arts, watercolors and drawings, Feb. 18-25 at 8.15 P. M.
 Mendelssohn Hall, 113 West 40 St.—Paintings, Feb. 16, 17, 8.15 P. M.

EXHIBITIONS NOW ON.

Macbeth's Group Display.

Mr. William Macbeth in his consistent and persistent advocacy of the cause of American Art, has conceived the idea of successive exhibitions of small but choice groups of paintings by specially selected American artists, and is now showing the first of these group exhibitions, composed of 30 oils at his gallery, No. 450 Fifth Ave.

Mr. Macbeth states in the foreword to his little catalogue that "quality rather than authorship has been the standard of selection, and that several new names are consequently included in the list." While one may not follow Mr. Macbeth in each of his selections, such, for example, as those of Blakelock, Geo. Luks, Luis Mora, Wm. Sartain, A. T. Van Laer, and F. G. Waugh; none of whom are as strongly represented as it seems they might have been, doubtless secured the best examples possible in this season of exhibitions and there certainly can be no quarrel with his selections in the case of Geo. De Forest Brush, Emil Carlsen, Davis, Dewey,

Dougherty, Ben Foster, Groll, Henri, Hawthorne, Murphy, Myers, Pearson, Ranger, Chauncey Ryder, Symons, Weir, and Ballard Williams. The new men are Spencer Fuller, a brother, it is said, of Geo. Fuller, whose low-keyed, soft gray-toned winter landscape is full of poetic sentiment; Kenneth Miller, whose "Woman by the Sea" is a delicious, delicate tonal study and Jos. Pearson, Jr., who has won deserved reputation in Philadelphia for his admirable painting of barnyard fowls, and whose "Geese Loitering" in the present display, in fidelity, action, color and air, comes very close to the German Schramm-Zittau.

Another and small group of selected paintings will follow the present display, which is to be extended another week or to Feb. 22, on or about Feb. 24.

Troubetzkoy's Sculptures.

Some 75 sculptures by Prince Paul Troubetzkoy are on view at the Hispanic Museum at Broadway and West 155 Street, through March 12. The exhibits include portrait busts in bronze of well known artists, royalties and society women, and figures of wolves, horses and dogs. They are, as a rule, well modeled, and the portraits would seem to be good likenesses and have much expression. There are several presentments, one an equestrian of Count Tolstoy, a full length standing figure of Princess Troubetzkoy and her two sons, and presentments of the late G. Segantini, the painter, and of Mr. and Mrs. W. K. Vanderbilt and the latter's younger daughter, Miss Rutherford. Some portrait sketches in oil by the Prince and his portrait by Sorolla are also shown.

Union League Display.

The old axiom of "good from evil" is emphasized by the surprisingly fine display of 20 modern American oils, arranged by the new Art Committee of the Union League Club, and which opened in the Club gallery on Thursday, to remain through Tuesday next. Had it not been for the disastrous "Portraits of Actresses" exhibit, made under the management of the old Art Committee, but chiefly of George Burroughs Torrey last winter, and which raised a deserved howl the city through, there would probably not have been a new art committee and certainly no such display as the present.

The exhibition opened as the *Art News* was going to press, so cannot be mentioned in detail this week. It comprised superior and remarkable examples of the able brushes of Blakelock, Homer Martin, Gifford Beal, George H. Bogert, W. Gedney Bunce, Emil Carlsen, Colin Campbell Cooper, Elliott Daingerfield, F. de Haven, L. P. Dessar, Paul Dougherty, Albert L. Groll, William Keith, E. H. Potthast, W. Sartain, Gardner Symons, Ballard Williams and Cullen Yates. The committee, whose chairman is Harry W. Watrous, deserves great credit for the splendid showing of American Art.

Rosseau's Bird Dog Pictures.

That thorough sportsman, lover of animals, and animal painter, Percival Rosseau, is making his annual exhibition in the upper gallery at Knoedler & Co.'s, No. 355 Fifth Ave., this year, of 25 oils, all depicting upland shooting scenes in or near the valley of the Loire, France, where the artist has his country home. There is little new that can be said this year of Mr. Rosseau's work, save that it is possibly stronger in quality and more faithful to the subject than before. His beloved Irish and English setters, pointers and retrieving spaniels are shown most faithfully in characteristic attitudes,

now flushing a covey, now pursuing a cripple, and again retrieving a wild duck. Not only are the dogs so faithfully portrayed as to stir the blood of every sportsman who visits the display, but they are placed in landscapes which in and of themselves are true and beautiful. The "Pool in the Woods," is especially notable for its color and tone, composition and beautiful distance. Perhaps the best and most appealing of the canvases, in addition to that just mentioned, are the "Autumn Woods," "September Morning," "Irish Setters on Quail," "In the Heather," "In the Red Partridge Country," and "Spaniel Retrieving Duck."

Monets at Durand-Ruel's.

Seventeen landscapes by Claude Monet, on exhibition at the Durand-Ruel Galleries, No. 5 West 36 St., to Feb. 25, show the range of that master's art from as far away a day as 1872, when he painted, rather hardly, it must be confessed, his own house at Argenteuil, through the luminous sparkling "Vue de Vetheuil of 1880," the tender "Evening Effect on the Seine," of 1881, the "Custom House Cabin" of 1882, and the "Coast of Etretat," 1884, to the first of the rich and strong Giverny landscapes and river scenes through the late eighties and early nineties, to the final burst of iridescent color in two splendid examples of the Thames Series, 1902-1904, and the exquisite water lily series of 1905-'06. The little display is a symphonic poem in color.

Washingtoniana Display.

An interesting exhibition of Washington heirlooms is on at the old Roger Morris House, well known in Revolutionary days, and better known today as the Jumel mansion, at 157 St. near Broadway. Here is Washington presented in marble, on ivory, and in bronze, plaster and silver.

The portrait of Mary Ball Washington, the mother of Washington, by Adolph Ulrich Wirtmuller, who visited this country 1784-6, is perhaps the chief treasure of the collection. This artist painted the well known portrait of Washington, which so closely resembles the one now in the Metropolitan Museum. This portrait of Washington's mother is believed by the family to be the only one ever painted of her.

There are a number of curious old family treasures in the collections; mourning rings and pins; Washington's likeness cut intaglio on carnelian fobs, and painted on women's brooches. There are silver drinking cups, originally costing 8 gns., now insured for \$3,300.

Among the miniatures is a frame of seven heads showing the line of William Lanier Washington back to Mary Ball Washington.

RECENT MUSEUM ACCESSIONS.

A recent acquisition by purchase by the Metropolitan are two sculptured pilasters of marble attributed to Giovanni Pisano, which formerly belonged to John Ruskin, were purchased by him in Florence about 1850, and formed a part of his collection at Brantwood, Coniston Lake.

In the department of ceramics among new examples acquired, are nine remarkable figurines attributed to the period of the former Han dynasty, 206 B. C.-25 A. D., and to that of the northern Tang dynasty, 618-907 A. D.; a series of stamped and inscribed bricks of the Ch'in to the Latter Han dynasty, 255 B. C.-220 A. D., and a number of specimens of Korean ware, an inlaid celadon, of which great quantities have come into the market since the taking over of Korea by the Japanese.

The Han figurines are of two kinds, glazed earthenware and painted earthenware. Among the figures of the Han dynasty are two equestrian figures and a camel, vases and jars and other pieces. These are the oldest specimens of Chinese objects shown at the museum.

A collection of 2,486 ivory netsukes and sixty wooden masks, Japanese, nineteenth century, form a gift to the museum from Mrs. Russell Sage. This collection of ivories has not yet been placed on exhibition. Several statuettes in bronze, including the figures of a lion and lioness, and "Youth With Pail," by Andrea Briosco, Italian sixteenth century, have been presented to the museum by J. and S. Goldschmidt. A doorway and two windows in stone, Gothic French, fifteenth century, is a gift from Mr. George Blumenthal.

A collection of Germanic antiquities of 670 pieces, of importance to students of art as a connecting link between the classical and mediaeval periods has been lent by Mr. J. Pierpont Morgan.

The paintings by Reynolds, Constable, Turner, Hoppner and Hogarth, formerly shown in gallery 20, together with a few paintings of the French school, have been moved into gallery 24, the walls of which have been rehung.

BEAUX ARTS WINNER.

The Lebarre prize in architecture has been awarded by the Beaux Arts to Sely J. Kahn, a son of Mr. Jacques Kahn of this city. This is the first time this prize has been won by any one except a Frenchman, and there were 750 competitors.

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AROUND THE GALLERIES.

It transpires that the Old Masters, which were recently mentioned in this column, as having been brought over by Mr. H. Van Slochem, of No. 477 Fifth Ave., on his return from a brief holiday trip to Europe, have not yet arrived, although duly secured by Mr. Van Slochem. The erroneous statement was due to the misunderstanding of a conversation.

Durand-Ruel & Sons have sold to the National Gallery of the Dominion of Canada at Ottawa, a typical example each of Boudin, Maufra, d'Espagnat and Andre. The three large panels by Millet representing the seasons, which the firm bought at the recent Isman sale for \$1,100 ("Winter"); \$2,100 ("Summer") and \$5,300 ("Spring"), respectively, will probably go to the Louvre, an appropriate place. Mr. Isman paid some \$20,000 for the "Spring" alone, and had he disposed of the panels at private sale, and not at auction, his loss would probably not have been very much, as it had been known the Louvre desired the pictures.

The interesting exhibition of pictures of bird dogs by Percival Rosseau, now on in the upper gallery at Knoedler & Co.'s, No. 355 Fifth Ave., will be extended through next week, or until Feb. 18th. Recent works by Charles Hoffbauer will be shown during the week Feb. 20-25 inclusive.

Meanwhile in the lower gallery a display of some 35 watercolors, chiefly of West Indian and Florida scenes by the late Winslow Homer, will follow, on Monday next, Feb. 13, the remarkably good and successful exhibition of early English color prints which has been in progress there.

Landscapes by Lewis Cohen will be shown at the Folsom Galleries, No. 396 Fifth Ave., from Feb. 15.

Recent works by Hugo Ballin will be shown at the Montross Galleries, No. 550 Fifth Ave., from Feb. 15-28.

Addison T. Millar will exhibit oils, and Prof. J. P. Harney will show sketches at the Katz Galleries, No. 103 West 74 Street, from Feb. 15.

There has been received by the Kelekian Galleries, No. 275 Fifth Ave., from the Cairo House, some excellent Egyptian bronzes and sculptures, and Greek and Roman glass and alabasters.

The important collection of etchings and drypoints owned by Mr. Judson S. Dutcher of Ellenville, N. Y., comprising rare signed proofs by Whistler, Zorn, D. Y. Cameron, Haden, Dürer, Meryon, Rembrandt and others, will be sold at the Anderson Auction Company rooms, 12 East 46 St., Feb. 14 at 8.15 P. M.

This will probably be the last important sale to be held in these galleries, as the Anderson Company will move this month to their new galleries at Madison Ave. and 40 St., where the Hoe Library will be sold.

Azeez Khayat, who is leaving for Egypt and Syria at an earlier date this year than usual, and who does not desire to carry over his stock until next season, is selling said stock at very low prices at his art room, No. 366 Fifth Ave. Included in the sale are several beautiful necklaces of Egyptian beads, amulets of the finest blue glaze, and a few attractive necklaces of Egyptian scarabs, beautiful in color and mounted in gold.

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ISMAN PICTURE SALE.

The auction sale at Mendelssohn Hall, Feb. 3, of twenty-five pictures owned by Mr. Felix Isman, of Philadelphia, told even a worse tale in its total of only \$48,050, than, if possible, the preceding sale of the pictures forming the stock of Mr. Julius Oehme, and which it now transpires, and, as was suggested in this column, went for about one-half of their cost price to the veteran art dealer.

The reason for the poor result of the Isman sale is not far to seek. The pictures, with the exceptions of the three examples of Isabey, a little female head by Renoir, the examples of Bail, Courbet and Clays, Asti, Blommers and De Bock, and possibly the Cazin, although not a typical example, were too large for a private buyer, too sketchy and comparatively poor in quality and there were doubts freely expressed as to the correctness of the attributions of one of the Daubignys and especially the Hobbema. The dealers were fairly well represented, among those present having been Messrs. Schaus, Blakeslee, Knoedler, Durand-Ruel, and Reinhardt, but few private buyers were in attendance. The hall was well filled, however, with women, who seemed most interested. The bidding was for the most part slow, and Mr. Kirby had to work hard indeed to arouse any especial interest. Several canvases were sold at the first bid. Knoedler, represented by Mr. Pettee, and Durand-Ruel had some competition, why it isn't known, for the large and unchar-

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acteristic panels of the seasons by Millet. The highest price of the sale, \$5,500, was paid by Mr. M. D. Sterner for the Bail and Cazin. The first canvas cost Mr. Isman, who bought it direct from the artist, \$20,000, with an additional \$3,000 of duty to import.

Following are the pictures, artists' and purchasers' names and prices:

"Young Girl Reading," Renoir; Durand-Ruel	\$850
"The Road," Millet; Benjamin Wolf	1,300
"Women of Harem," Diaz; M. D. Sterner	1,600
"End of Forest," Rousseau; J. Hilton	2,000
"Boys Blowing Bubbles," Bail; G. R. McDougall	550
"Massacre St. Bartholomew," Isabey; M. D. Sterner	2,500
"Winter in Forest," Courbet; J. Hilton	1,000
"Tiger on Watch," Gérôme; R. L. Rose	1,100
"Pasture and Cows," Dupré; Henry Reinhardt	2,150
"Fish Market," Isabey; Knoedler & Co.	900
"Hauling Logs, Autumn," Daubigny; M. D. Sterner	1,300
"Shepherdess and Flock," Millet; O. Burnet, agent	1,100
"Le Chemin du Moulin," Hobbema; M. D. Sterner	1,100
"Coast of Zealand," Clays; A. B. Meyer	1,700
"Landscape," Daubigny; L. Pendleton	2,000
"Vision du Captif de St. Helena," Gérôme; L. Pendleton	500
"Sunset Near Hielsum," De Bock; Stanton B. Metcalfe	3,150
"Female Nude," Asti; A. B. Meyer	650
"A Happy Home," Blommers; Knoedler & Co.	2,100
"A Quiet Retreat," Cazin; M. D. Sterner	5,500
"Smugglers Surprised," Isabey; L. Pendleton	1,000
"Nuns Saying Grace," Bail; M. D. Sterner	5,500
"Winter," Millet; Durand-Ruel	1,100
"Summer," Millet; Durand-Ruel	2,100
"Spring," Millet; Durand-Ruel	5,300
Total	\$48,050

A cable to the New York Sun from London announces the sale to a Paris dealer of a Rembrandt for \$100,000. It was owned by a London banker, and its real value was not known until it was sent to a cleaner.

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